



PUBLISHED BY MUSIC TEACHERS NATIONAL ASSOCIATION



## THE UNIVERSE AS MUSIC

IN the year 1923, at the University of Paris, a young physicist named Louis de Broglie presented a doctoral dissertation in which he proposed that the fundamental particles of nature, such as the electron and proton, had a dual character embodying both a particulate and a wave aspect. As this new hypothesis was developed in detail, it appeared that the concept of dynamic waves as the basic building blocks of nature was the long-sought-for key which opened the way to a radically new understanding of atomic behavior and the solution of fundamental problems in physics and chemistry which had baffled the investigators in these fields for decades. But this new approach also requires a revolutionary shift in the perspective in which we view nature; it holds that nature must be seen less in terms of vectorial force and more in terms of consonant form; it states, in brief, that the universe is not matter but music.

This is a startling conclusion. Yet while it is disturbing to those who have found security in the mechanistic thinking of classical physics, it is exciting and hopeful to those of us who have felt that man's perspective of nature should have more unity. For, as this concept of consonant form is extended, it is building new bridges of ideas to join closely into one dynamic whole both science and the natural world with music, art, the human mind and human life. Thus, in an age like ours, so dominated by technology, a view of the universe as music is a welcome ray of hope and promise.

Are you interested in learning more about this idea? Do you want to know why music is so powerful—why it affects men, women, children, birds and beasts—then send 9c in postage to: Dr. Donald H. Andrews, B. N. Baker Professor of Chemistry, The Johns Hopkins University, Baltimore 18, Maryland, requesting a copy of "Consonant Form in Nature and in Art." You will find it more interesting than any "whodunit".

## AMERICAN

## MUSIC



## TEACHER

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THE MUSIC TEACHERS NATIONAL ASSOCIATION, INC., is a nonprofit organization, representing music teachers in studios, conservatories, music schools, public schools, private schools, and institutions of higher education. Membership is open to all music teachers and to individuals, organizations, and business firms interested in music teaching. Headquarters: 775 Brooklyn Avenue, Baldwin, New York. Phone: Baldwin 3-2256.

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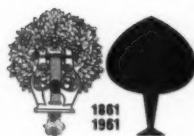
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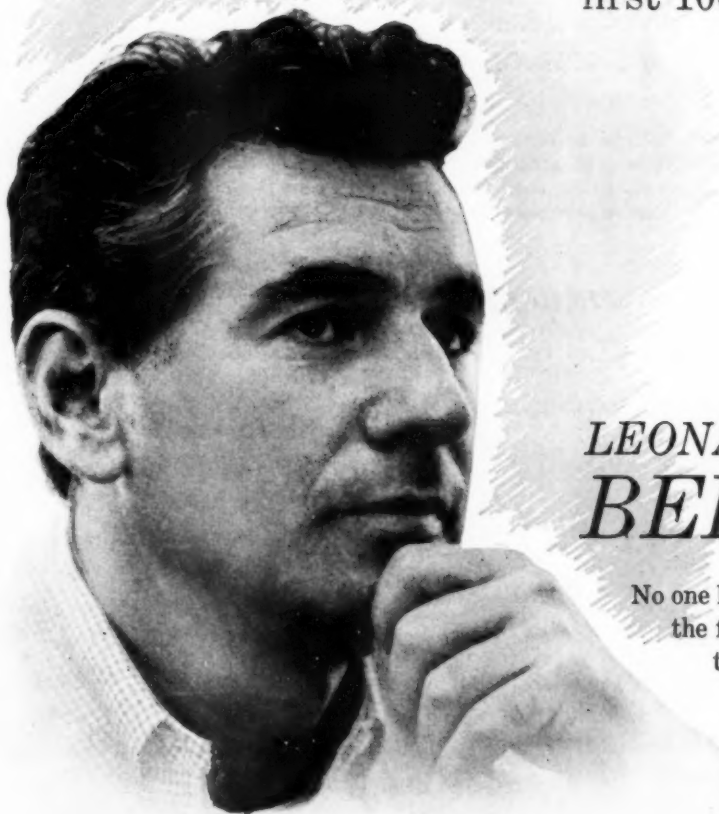
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- Henry Cowell** . . . . . Internationally known American composer, lecturer, and author, who will teach composition, lecture, and participate in the Composition and Theory Workshop.
- Sigurd Rascher** . . . . . Internationally known saxophone virtuoso, who will direct the Saxophone Institute, July 10 to July 21.
- Ray Wright** . . . . . Chief arranger at Radio City Music Hall, who will be in charge of the Third Arrangers' Laboratory-Institute, July 10 to July 21.

### INSTITUTES AND WORKSHOPS

- |  |   |
|--|---|
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# CULTURE

## and the **S**truggle for **F**reedom

By JACOB K. JAVITS

**A**T this juncture in the cultural development of our country, the music community is fortunate that Mr. Jacob K. Javits represents the state of New York in the United States Senate. Senator Javits' broad understanding of the arts and of their potential place in American life has lead to his introduction of legislation which he describes in the following speech, delivered at the MTNA National Convention in Philadelphia on February 27, 1961.

Every member of MTNA will wish to study for himself the implications of various legislation now pending for the arts, but in my opinion, of the present alternative proposals, the bill introduced by Senator Javits gives most promise of effecting important national results. MTNA members may very well wish to write to those Senators on the Senate Labor and Public Welfare Committee who are presently considering this legislation; Senator Lister Hill, Alabama, Chairman; James E. Murray, Montana; Pat McNamara, Michigan; Wayne Morse, Oregon; Ralph Yarborough, Texas; Joseph S. Clark, Pennsylvania; Jennings Randolph, West Virginia; Harrison A. William, Jr., New Jersey; Quentin N. Burdick, North Dakota; Barry Goldwater, Arizona; Everett McKinley Dirksen, Illinois; Clifford P. Case, New Jersey; Jacob K. Javits, New York; Winston L. Prouty, Vermont.

One factor which impedes legislation on behalf of the arts is that people such as ourselves fail to write to our Senators and Representatives; every letter which a Congressman receives suggests to him that another hundred citizens who felt as the writer did only failed to write because they lacked the marginal energy. This time, perhaps MTNA members will have that energy.

*Leigh Gerdine  
Chairman, Department of Music  
Washington University  
St. Louis, Missouri*

*Jacob K. Javits is United States  
Senator (Republican) from New  
York.*

**A**MERICAN culture can be one of the most effective, powerful and decisive weapons in the cold war for men's minds and allegiances that is now being waged against the Soviet Union. It is impossible to gauge the full impact made by Van Cliburn on the Communists who witnessed the tremendous reception he received in Moscow, or by Marion Anderson on neutralist Asia during her tour of India. United States prestige received enormous benefits from the foreign tours of Helen Hayes, Louis Armstrong and other first-line American artists long before our space missiles and satellites went into orbit.

In our own country we can testify to the goodwill generated by the Russian violinist Oistrakh, the pianist Gilels, the Bolshoi Ballet and the Moiseyev Ballet. Yet the challenge of the major cultural offensives being waged by the Soviet Union and Communist China in many parts of the free world is being met by us with measures that are too inadequate and not up to the great cultural output of our own country.

Although American artists performing abroad offer a valuable asset in opening up new avenues of support and understanding for our country, our international cultural exchange program is inadequate and lacks attention on higher levels of government. For example, we are spending \$2,415,000 for the fiscal year 1961 under the President's Special International Program for Cultural Presentations, which also includes athletic teams; only \$132,000 is spent in grants for 32 specialists in the field of art, about half of whom are musicians, and \$121,000 for lecturers and teachers in the Fine Arts. Such a program should be expanded at least five-fold and I would urge that it be coordinated under the direction of an Assistant Secretary of State specifically appointed to head up an expanded international cultural exchange program.

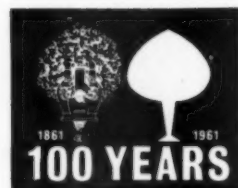
Today, because of limited funds and old-fashioned ideas, we are foregoing one of the most effective instruments in the hands of mankind; first, to assert the ability and the soundness of our free institutions, and, second, to make people throughout the world understand that we are people who have creative ideas and are seeking peace and a chance for productive lives for all peoples everywhere.

The place to start is here at home, and Congress is beginning to recognize that the Federal Government has a responsibility toward the performing and visual arts in our Nation. In the last decade the American heritage has found unparalleled expression in music, theater, painting, sculpture, architecture, drama, ballet, motion pictures, radio and television.

New York has established a State program under the direction of the New York State Council on the Arts to encourage and stimulate the development of the arts. Many municipalities like New York City have adopted measures to help bring culture closer to our people.

In Congress, itself several proposals are under consideration to help broaden the base of the present "cultural explosion." I will do my best to see that legislation which can do this job is finally adopted but I do not believe that the optimism is the setting up of a Federal

*(Continued on page 15)*



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## MTNA OFFICERS FOR THE 1961-63 BIENNIUM

Outgoing President LaVahn Maesch, second from left, presents gavel to President-Elect Duane A. Branigan, second from right, while Recording Secretary John H. Lowell, extreme left, Vice President Willis F. Ducrest, center, and Treasurer Allen I. McHose look on. Not in photo: Vice President James B. Peterson.

## MTNA 1961 NATIONAL CONVENTION BANQUET MARCH 1 — SHERATON HOTEL — PHILADELPHIA, PENNSYLVANIA



## MTNA EXECUTIVE BOARD IN SESSION at 1961 National Biennial Convention, Sheraton Hotel, Philadelphia, Pennsylvania.



Photos by Stanlee Photo Service.



# NATIONAL BIENNIAL CONVENTION OF MTNA'S 85th YEAR

THE 1961 convention was truly an astonishing affair. It was no mere program of meetings and performances. It was, rather, a convention of progressive-minded, purposeful people determined to contribute something, while learning.

Each attendee brought evidence of intense interest and understanding greater than ever before. The entire schedule acquired a character of its own: eager and confident.

From the opening speech of welcome by President Maesch in which he outlined the enormous strides MTNA has been taking, to the final night's grand banquet, this spirit of growth and optimism prevailed.

Guest speaker Reginald Allen spoke to the General Assembly on "The Promise of Lincoln Center" as a stimulant to music performance and dissemination.

Senator Jacob K. Javits spoke on "Culture and the Struggle for Freedom." His address appears as the lead article in this issue.

For the first time at a national convention student performers were auditioned at the site, and the winners, Marc Johnson, cellist, and Vincent DiFiore, pianist, took part in the programmed student concert.

Two groups met and formed committees to begin organizing music teachers associations in their respective states, New York and New Jersey.

All in all a very, very forward-looking convention. But by no means confined to achievement endeavor.

The program itself was great. Some say it was the greatest ever. All the performances were undeniably excellent. To single out any for special mention would be unjust to the others.

However, we do want to thank with all our heart those people who made it possible for us to hear the Philadelphia Orchestra, the Singing City Chorale, the Temple University Choir, the Central Moravian Church Choir, the Philadelphia public school groups, and a host of others.

Another thing worthy of mention too is the smoothness with which the entire convention operated; there were absolutely no hitches. This was undoubtedly because everybody who attended seemed to want to make every minute count—and they did.

## AWARDING OF CITATIONS

On March 1, 1961, at the MTNA national biennial convention banquet, four MTNA elder statesmen were awarded citations of honor. They were: Warren D. Allen, Oscar W. Demmler, Karl W. Gehrken, and Donald M. Swarthout.

President Maesch made the awards with warmth and sincerity. Following are his words of commendation and appreciation:

In this, the 85th year of our Association, we may properly not only rejoice in our accomplishments, reaffirm and restate our purposes and objectives, but also strengthen and fortify ourselves by pausing to pay tribute to those leaders who have gone before us. It is due to their sense of dedication, vision and determination that MTNA has never wavered in its purpose and has consistently grown in stature and influence in the musical life of this country.

We take pride in the uniqueness of our Association: rich in warm human relations, our history is one of selfless and devoted people bound together by a love of music and motivated by the desire to advance the stature of their art through discussion, performance, investigation, publication, and education. Beginning with the first meeting in Delaware, Ohio, in December of 1876, this history includes great artists and educators dedicated to the improvement of music teaching, the advancement in stature of the private teacher, and the development of musical understanding and awareness of our young people. We are all proud to be a small part of this great heritage.

It is, therefore, a real privilege and honor to bestow upon four of these leaders a token of our appreciation and affection. Due to infirmity or illness, all but one are unable to be with us at this meeting. They are represented,

*(Continued on page 22)*

## REPORT OF THE COMMITTEE ON RESOLUTIONS

*As presented by Celia Mae Bryant, Chairman, at the Convention Banquet in Philadelphia, March 1, 1961.*

AS members of the Music Teachers National Association it is our pleasure and privilege to extend to the following individuals and organizations our sincere appreciation for the inspiration and benefits that have accrued to all in attendance on the numerous sessions of this convention:

To the national officers: President LaVahn Maesch for his outstanding leadership in guiding and directing the Association through two most successful years; Vice President Duane A. Branigan for his untiring efforts in building a most interesting and constructive program covering the many areas of interest within the music profession; Vice President James B. Peterson for his splendid service in the organization of new state associations and inspirational leadership in assisting state and divisional organizations; Treasurer Allen I. McHose for his outstanding service dealing with financial matters of MTNA; and to Secretary John H. Lowell for his most dependable and capable service.

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# WORDS AND MUSIC

BY WILLIAM M. JONES

THE creation of a musical idea is a rare experience for the average lay person. So convinced is he of the necessity for having a background of technical knowledge and experience before he can use musical sounds as a medium of creation, that he dismisses the possibility of any such activity from his mind.

This is not the case in other areas. In the visual arts even the most unschooled novice has ways of expressing himself. Give him a sheet of paper and some finger paint and he is on his way to a creative experience. Similarly, in literature, the technical knowledge necessary to express one's self with words is minimal.

It must be granted that the experience of the neophyte must always be limited by his lack of skill and knowledge. But the giving of life to an idea or form which is completely the product of his own efforts, no matter how crude the results, is a satisfying, stimulating thing.

Unfortunately, in music the need for a knowledge of notation and theory seems to interpose itself between the person and the creative process. And, the average music teacher places such a priority on these skills that the possibility of constructing original tonal images before an undersanding of their notation and structure is acquired is seldom admitted or considered.

Only in teaching programs for the very young is there found any of the free activity that is common in the visual arts at all age levels. Music kindergartens and enlightened primary grade programs allow for creative work which does not depend on ability to notate. Such opportunities at the adult level are rare.

This is the problem the writer faced when he was asked to develop a course for the Beloit College Scholars Program which would give a creative experience in music to students within the program. The Scholars Program seeks to provide special offerings for the intellectually gifted in each college class, approximately the top 10%. Since Beloit is a liberal arts college, the offerings were set up so that the students would be able to work in several disciplines, often far removed from their own major fields.

Out of this background the course "Words and Music" was developed. The course description said, "A study of melody and man's use of it as a means of expression, and its relationship to the texts with which it is associated." It was to be taught at the freshman level for one semester-hour credit.

The 34 freshmen in the Scholars Program were offered a choice of one-hour courses in astronomy, social science, or the one in music. It was no secret that many of those

who finally arrived in the music class had listed another as first choice. Some had grave doubts as to whether they belonged in any such course. The thought of their creating music (one of the announced objectives of the course) was just too far removed from their previous experience to be accepted; and they were skeptical that, with their backgrounds, they should consider music as a field for serious study.

Admittance to the course had only one requirement: the ability to sing well enough to carry a tune. Two of them barely qualified; two had very good high school music backgrounds; the remainder had pre-high school piano for one to two years and/or experience in some vocal ensemble. All were well-equipped mentally, judging by an impressive array of test scores; and all had outstanding high school records. Clearly an interesting and challenging group with which to work.

Three different kinds of song were selected as general types for study and as models for original work: the folk ballad, plainsong, and blues. The folk ballad was used first because of its simple rhythms and form, and because musical settings of such texts were all within the normal listening experience of the class.

The easiest approach to creating music is through rhythm, and one of the best ways of approaching rhythm is through poetry. Beginning with the simple iambic patterns of the conventional folk ballad the class chanted the texts, experimenting with the different rhythmic effects possible within the accent pattern of the poetry.

We did nothing with notation. We did become aware of beats, and of their relationship to accented and unaccented syllables, and their inclination to appear in groups, but everything was on the level of hearing and feeling.

After this first session the group was asked to take two poems, one verse of each, actually, and to practice chanting them. Each member of the class was to return with two rhythmic versions of each verse. They were also asked to face the problem of communicating and perpetuating their particular versions, and to suggest a solution.

Thus, they were faced with the problem of rhythmic notation and asked to come up with some answers. While I gave them references in which they could find explanations of the traditional manner of notating rhythms, they were encouraged to seek their own ways.

The results were fascinating. Faced with this challenge they responded with ingenuity. One used lines of varying lengths to indicate duration of a syllable; another wrote numbers of beats and placed the syllables in a physical

(Continued on page 16)

*William M. Jones is Chairman of the Department of Music, Beloit College, Beloit, Wisconsin.*

## NINE HIGH SCHOOL MUSICIANS . . .

completely captivated a large audience at one of the General Sessions of the Philadelphia National Convention. Representing their respective MTNA Divisions, these pianists and string players presented a two-hour Student Concert on Wednesday, March 1st.

While two of the performers are now in college, all of them were high school students at the time of their division auditions. Their choice of literature and the quality of their performances illustrated the happy result of a confluence of consistent practice, excellent guidance, and a genuine affinity for the instrument concerned.

In order to finance the trip to Philadelphia, several of the students raised hundreds of dollars through "benefit" concerts. In their home towns, this kind of promotion resulted in a greater awareness of and interest in MTNA.

Following is a brief biographical sketch of each student performer, in the order in which they appeared on the Student Concert:

Larry Leitch, 17, of Grand Rapids, Michigan, has studied piano for eleven years. He does professional work as an accompanist and as a church organist. He was an honor student in high school and this year entered the Conservatory of Music of Oberlin College with a full tuition scholarship. He studied with John Shelby Richardson while in high school and now studies with Arthur Dann at Oberlin. Representing the East Central Division on the Student Concert, he performed "Theme and Variations" written by his friend, Jack Fortner, who was in the audience. He also played two etudes of Chopin.

Edward Gates, 17, of Tulsa, Oklahoma, is a senior at Edison High School. He has won two superior ratings at Oklahoma Interscholastic Music Contests. He is accompanist for the high school chorus. He was chosen in the Oklahoma Young Artist Audition to represent the state at the Southwestern Division Audition in 1960. He is a student of Ronald Shirey of Tulsa, who attended the Student Concert. He performed Bach's Toccata in G major, Brahms' Capriccio in g minor, and Samuel Barber's Excursion No. 4.

Ruth Ann Kelley, 18, of Dallas, Texas, has been active in the Dallas Student Affiliate program since grade school and was president of the Dallas High School group in 1959-60. At the age of thirteen she was chosen to present a recital in the Mu Phi Epsilon series at the Dallas Museum of Fine Arts. She performed with the Dallas Symphony Orchestra as winner of the Walter Hendl Youth Award in 1959. Formerly a student of Mrs. Roland Reynolds, she is now studying with Alfred Mouledous. Representing the Southwestern Division, she performed Ravel's "Jeux d'Eau" and the finale of Chopin's Sonata in b minor.

Henry Doskey, 18, of New Orleans, Louisiana, represented the Southern Division. Formerly a student of William Gillock, he now studies with Mary Jane Smisor. He performed Kabalevsky's Third Sonata.

Marc Johnson, 14, of Lincoln, Nebraska, is currently in the ninth grade. He studies 'cello with Mrs. George Work of Lincoln, Nebraska. Accompanied by Vincent DiFiore, he played the first movement of Lalo's 'Cello Concerto in d minor. Johnson and DiFiore were chosen for this concert at the 1961 West Central Division Audition held at Philadelphia on February 25, just prior to the opening of the national convention.

Terry McGovern, 16, of Great Falls, Montana, represented the Western Division at the MTNA Student Concert at Philadelphia. He is a student of Mrs. Helen Dickson, who was present for the concert. He performed Beethoven's Sonata opus 81a ("Les Adieux").

Robert Brooks, 16, a Central High School Junior of Sioux City, Iowa, has won honors on both the trumpet and the piano. He was a piano soloist for the American Symphony Orchestra League in 1957, and he was second place Stillman Kelley award winner in 1959. He studies piano with Genevieve Truran. He played the fugue from Bach's Toccata and Fugue in G major and Chopin's Scherzo in b minor.

Vincent DiFiore, 17, of Lincoln, Nebraska, studied piano for several years with Winnie Owen Friede of the Beth Miller Studio. He has been chosen to play with both the Lincoln Symphony Orchestra and the Sioux Falls Town and Gown Orchestra in April, 1961. Accompanied by his current teacher, Beth Miller Harrod, he played the Ravel Concerto in G major on the MTNA Student Concert.

Ann Ray, 18, of Council Bluffs, Iowa, gave her first piano recital at the age of nine. Ann was selected in 1953 to perform with the Boise Civic Symphony. While studying with Beth Miller Harrod, she played with both the Omaha Youth Symphony and the

(Continued on page 26)

**PERFORMERS ON MTNA STUDENT CONCERT, March 1, 1961, Philadelphia, General Session. Front row, left to right: Edward Gates of Tulsa, Oklahoma; Terry McGovern of Great Falls, Montana; Ruth Ann Kelley of Dallas, Texas; Henry Doskey of New Orleans, Louisiana; Marc Johnson of Lincoln, Nebraska; Vincent DiFiore of Lincoln, Nebraska; Ann Ray of Council Bluffs, Iowa, and Robert Brooks of Sioux City, Iowa. In back row, left to right: LaVahn Maesch, then President of MTNA, William Boehle, Chairman of MTNA Student Activities, and Duane A. Branigan, then MTNA Vice President in charge of Convention Program. Photo by Stanlee Photo Service.**





## MEMO

**To: Members of MTNA Piano Section**  
**From: Polly Gibbs, Chairman**

Professor of Music  
Louisiana State University  
Baton Rouge 3, Louisiana

Following the discussion in the previous issue of *American Music Teacher* about lesson plans, there comes the objection that the short lesson, which is usually thirty minutes long, is just not long enough to cover all topics mentioned. Would the hour-long lesson be better? Or would it be better to work on some of the assignment at one lesson and the balance at the next?

In my opinion, few students should have less than one hour per week. This is preferably divided into two lessons, though many teachers say it is impossible for students to come twice during the week.

The older and more advanced the pupil, the easier it is for him to direct his own practice for a whole week without fresh stimulation and encouragement from the teacher. Young children should have frequent and short lessons.

For best results pupils below high school age should have at least two half-hours each week. High school and college students often do well with one lesson lasting an hour, but experience with my own students has shown me that much more can be accomplished when this time is divided into two shorter periods.

### Number and Length of Lessons

The matter of number and length of lessons depends largely on local customs and circumstances. Instead of lamenting the fact that lessons are too short and too infrequent, let us try to analyze what we hope to accomplish at lessons. Again we are faced with a subject about which most teachers could write a book.

Certainly this is too large and too important a matter to be treated adequately in the limited space of this page. It encompasses such broad and overlapping aspects of musicianship as performance, theoretical understanding, knowledge of literature and style. Perhaps, though, we can touch on a few ideas that bear on the problem.

With such a large responsibility confronting us every time a student appears for a lesson, it becomes necessary to decide how best to use each minute of the time.

Traditionally we think of a lesson as the time when the teacher finds out whether or not the student's practice since the last lesson has been effective, producing musical results. This point of view assumes that the student knows not only what the objectives are—that is, how his playing should sound—but also how to study and practice in order to reach those objectives.

All real teachers agree that the teacher must be more than a policeman; he must do more than "hear" a lesson. For if that is the only purpose of the lesson, the teacher would need only to make assignments and leave the rest

to the student until time to hear the assignment and make comments on the quality of the performance. This procedure could then be repeated with little or no musical growth taking place until someone, parent, pupil, or teacher, realizes that a great amount of time has been wasted.

Poorly directed practice time is often wasted time. In these days of limited time for practice, we must do everything we can to make sure the student knows how to practice.

Much has been said and written about the length of practice periods and the importance of working out a daily schedule, the need for a good well-tuned piano, a good light and other factors applying to the physical aspects of practicing. So I shall say no more on the subject.

I wish, however, to discuss briefly the value of the lesson as a sort of model practice session where the teacher directs the student's attention toward a better understanding both of the goals he is trying to reach and the steps he must take in working toward those goals. In many instances time is saved simply by letting the student hear the composition played well before he is sent away to practice it.

Helping the student understand the form of the piece helps him plan the climaxes and the control of dynamics needed for them. A short discussion of the piece as a whole, making phrases and larger divisions clear, saves much of the trial and error that must take place when the student has no introduction to its beauties and complexities before starting to practice it.

After these preliminaries the teacher might show how to practice one phrase so as to bring out the melody, to smooth a passage, to plan a comfortable fingering, advise as to practicing hands separately or blocking chords. In fact, if the student is to leave the lesson with any comprehension of the music and of how to direct his own work to realize that music, the teacher is obliged to use much of the lesson time in planning good practice.

Sometimes simply pointing out a melodic outline that can be sung mentally by the student as he practices works wonders. Sometimes a miracle is wrought by showing how one part of a contrapuntal passage can be sung while another part is played, thus incurring the effect of two independent parts.

A difficult spot may be eased by blocking or clustering under the hand the group of keys to be used. Often a technical problem is erased by singing the passage or by analyzing its pulsations. Usually a crisis in rhythm can

(Continued on page 12)



# WHY A DUES INCREASE?

BY JAMES B. PETERSON

Another evidence of the rapid growth of MTNA came during the recent National Convention in Philadelphia. The Executive Board, after sincere and earnest debate, suggested to the membership revisions in the Bylaws which would raise the annual dues of MTNA to six dollars. After the required reading and publication for the membership, a secret ballot was held, at which time the amendments were passed by a rousing majority.

What were the factors that caused the Executive Board, a group of cautious, and sincere men and women elected to represent you, to take this action? There must have been good reasons!

There were. First of all, the demand for services in the National Office have far exceeded the available space, staff and equipment (much of which is old and worn out). In addition to processing memberships; keeping the financial records of the Association; answering the heavy correspondence; assisting individual members and affiliated associations with various problems and projects; acting as an information center for all manner of groups including foreign music teachers and governments, the National Office also edits and prints all Association publications. We have been trying to run a Cadillac with a Model T motor.

The demand for services has been mentioned. Of what do we speak?

1. Of an expanded, more practical and valuable program of publications to include:

(a) A larger, better *American Music Teacher*. We all feel the need for the expansion of our fine, professional journal. This will involve the addition of a full-time editor to our staff.

(b) The further publication of learned monographs for our Subject-Area Sections and Standing Committees. For MTNA to fulfill its objectives, it is necessary to publish such contributions to learning and the teaching fields.

(c) Various other publications of service to the teaching profession, such as envelope stuffers (informative slips for parents to be sent by the private teacher with the monthly statements), billing forms, report cards, certificates and the like.

2. The provision of workshops and seminars for State Conventions.

3. The commissioning of works to be written by well-known American Composers.

4. A stepped-up program of Association expansion to include the formation of new State Associations. The establishment of the new EASTERN DIVISION at the Philadelphia Convention means added expenses for the Association. Only in this way can we bring the benefits of MTNA to more and more private teachers.

5. Continued and additional protection of teachers from adverse legislation, taxes, zoning and so forth.

6. A broader Student Activities program.

*James B. Peterson, MTNA Vice President in charge of Program, is Chairman of the Music Department, University of Omaha.*

Might we ask you to check the dues being paid by other professional people to their professional or learned societies and associations? It might surprise you to know that you have been paying the same dues paid by MTNA members in 1906.

What other professional group has kept its dues so low? We believe that it is time to give MTNA a chance to prove its great worth to you as an individual teacher of music, for it is the association for ALL teachers of music, and is, therefore, in a much more advantageous position to be of help to the profession as a whole.

Now a word to our affiliated Associations. It may be necessary to make a small change in your Bylaws having to do with dues, and the amount to be sent to the National Office. The Executive Board or Committee of each State Association should authorize such an amendment retroactive to September 1, 1961, when the dues increase goes into effect. This can be presented for ratification to the membership at the next State Convention. We are certain that the membership will be unanimous in its approval for the many increased benefits it will receive, remembering that only as the Association is supported will benefits be derived. ▶ ▶ ▶

## REPORT OF THE COMMITTEE ON RESOLUTIONS

(Continued from page 7)

To our fine Executive Secretary S. Turner Jones and his most able assistant Royston W. Hutcheson.

To the Executive Board and to the standing committees of MTNA for their constructive efforts.

To the Philadelphia Local Program Chairman, Louis Wersen, Music Supervisor of the Philadelphia Public Schools.

To the Convention Chairman, Stanley Sprenger, to the chairmen of the local committees and the members of their respective committees.

To those presiding and taking part in the highly stimulating, thought provoking and informal sectional conferences.

To all those who have so generously contributed their talents and artistry for the numerous musical programs.

To the Philadelphia Symphony Orchestra and Eugene Ormandy, conductor; the Central Moravian Church Choir, Robert Elmore, organist-choirmaster and guest conductor David M. McCorkle; the Singing City Chorale of Philadelphia and Elaine Brown, conductor.

To our distinguished speakers: Reginald Allen, Senator Jacob K. Javits and Otto Kinkeldey.

To the All-Philadelphia Senior High School Band, Choir and Orchestra.

To the Baldwin Piano Company and Steinway and Sons for furnishing pianos for use at the convention.

And to all other organizations and individuals who have in any way contributed to the success of this convention.

*Respectfully submitted,  
Celia Mae Bryant, Chairman  
Walter Erley  
Hazel D. Monfort  
Elizabeth Morris  
Roy Underwood*

## MEMO TO MEMBERS OF MTNA PIANO SECTION

(Continued from page 10)

be resolved by singing and clapping.

Other topics such as sight reading should be treated similarly at the lesson. The rule should be to show how before requiring independent reading of a composition. Consciously taking note of important details before he begins to play, planning mentally the scale in the key of the piece and its principal chords, feeling these

under the hand, feeling the rhythmic patterns and perhaps clapping them, picking out pulse notes so that the eye swings evenly across the page from one important point to the next—these are among the steps which the teacher can help a student take as he prepares to read a piece at sight.

These few suggestions suffice to show how time at the lesson spent in preventing problems during practice sessions saves a student from unnecessary frustration by helping him learn how to direct his own study. The lesson then becomes the spring-

board for fruitful work during the following days.

Of course everyone who teaches knows that such lessons in how to practice must be taught over and over. Even so, each repetition serves to awaken the student more fully to the possibilities of the music.

He is relieved of the dull sort of practice which counts the number of times a passage is played and the number of minutes he spends at the piano. Instead, his work is motivated by a recognized goal and he is strengthened by the assurance that he knew what to listen for in his playing and how to work to get that sound.

Whatever the length of the lesson, the important thing is to use the time well. This means that a large portion of it is best spent in showing the student how to plan his own work so as to gain the most from the daily practice away from the teacher. To paraphrase an old saying: An ounce of understanding is worth an hour of practice.

The following article treats almost the same ideas as those above but from the standpoint of another teacher's application of them. The author of this next article joins me in asking readers to send in their own reactions to our remarks.

**From: John L. Norman  
Hays, Kansas**

### WHAT TO INCLUDE IN THE PIANO LESSON

In the course of teaching, one frequently arrives at the point where he asks, "Am I accomplishing anything with my students?" "Do MY students measure up to what they should?" "What is expected of our students?" And "What should I be doing to accomplish this in the piano lesson?"

It would seem that most reliable criterion would be found in what we ultimately desire from our students. In other words, what should they be able to do after four or five years of study?

There are three major areas in which teachers would probably want their students to excel: (1) performance, (2) sight reading, and (3) keyboard improvisation. A student adequately trained in these areas over a period of four or five years should have sufficient background to proceed along any vocational or avocational avenue he should choose.

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Assuming that the above areas are the chosen goals for our students, it would be well to examine the facets that make up each of these areas to find out what should be done in the lesson to achieve these goals.

Performance is perhaps the most comprehensive area of all, in that it involves many things, and different things to different teachers. To this teacher, however, the first step toward insuring a good performance would be a *thorough* knowledge of fundamentals.

This would assume that the student without exception must *understand* rhythm, notes, phrasing, fingering and pedaling. This would mean that the student in the lesson would be taught to realize rhythm patterns, which means he *must* learn to count.

He must be able to read and to realize tonal patterns, which means he must learn to read notes. It might here be stated that it is the opinion of this teacher that any crutch toward this goal, such as writing the letter names of the notes in the music for the student, or calling the lines and spaces anything but what they are, is merely postponing the day when that student will be able to stand on his own as far as reading is concerned.

The student should be taught to realize phrasing from the beginning. This is so often neglected, yet listening to the playing of a person who is unconscious of phrasing is like listening to a person speak without punctuation.

He should learn to select and *abide* by a good fingering, and to hear and execute good pedaling. This teacher feels that these things form a requirement from which no student should be exempt.

The second step toward a good performance would be facility at the piano. This involves two different kinds of facility: technical facility, which means that the student has had enough experience in playing so that he plays with ease or fluency; and the facility of "being at home" with the composition he is playing.

It would seem that to assure these combined kinds of facilities would involve the following: (1) lots of playing of many types of music, (2) familiarity with different tonalities through scales, arpeggios and keyboard harmony work, and (3) familiarity with music from all periods.

This is perhaps a difficult thing to accomplish. Yet it is often the case that we find a student with the mentality and musicality to perform well who lacks in the one area of "facility" so greatly that his performance falls considerably short of being a good one.

Keyboard harmony work will provide a great source of different types of music and is a very worthy motivating factor toward continued interest in piano. Most teachers do include scales and arpeggios as a regular diet and this teacher feels that this is good; however, so frequently

students are steeped in music of one or two periods.

There is so much wonderful music in each period that the teacher could accelerate motivation by moving into other areas. It seems unfair to overload a student with music from the romantic era and to deprive him of the beautiful and challenging compositions from other periods.

The next step toward this "good" performance would be musicianship. This is one of the most important steps, if not *the* most important. Granted, there is a point of no return, beyond which a teacher can

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do little to train a student who does not have the ability to express himself musically.

However, there are things which any student can learn to aid his performance. These things do not insure musicality, but they are a means of expressing it, if it is there.

First, the student's ear should be trained to hear what he wants to play. This presumes that he *must* listen to what he is playing. This is not as ridiculous as it may sound, for oft times a student is completely oblivious to what he has said with his performance.

Ample proof of this can be had by allowing a student to listen to a recording of something he has just played. The only way to insure that the student is listening to what he is playing is for the teacher to listen, and to make sure that he is doing what is marked on the score.

Another aid toward more musical playing is something that has been mentioned before: an understanding of, and the ability to realize phrasing. The student should be taught from the beginning to listen to and abide by this arrangement of musical ideas.

A thorough understanding of the use of dynamics makes such a difference in a performance. Dynamic markings are not an end in themselves, but merely tools with which to express better the overall musical idea of the composition.

Again the understanding of styles and devices representing each period certainly aids the musicality of a performance. It is this that has been referred to as fluency or "feeling at home" with a composition from a certain period.

Last, but not least, is the element of maturity which has much to do with the selection of the music a student performs. An early teacher once said to this writer, "You cannot perform that which you have not lived."

This fact is so much in evidence in contests where students are performing material considerably beyond their level of mature understanding. This means that the teacher will select music which is within the scope of the student's grasp not only tech-

nically but also musically.

A step toward a good performance occasionally neglected is that of memorization. This really presents little problem, if the teacher has required the student to memorize from the beginning.

The student accepts it as a matter-of-course and, if assisted with devices to aid memorization when in difficulty, will rarely have severe trouble. The main difficulty lies in the student who has been allowed to go through several years of piano lessons without memorization, and then when he is confronted with it is so inhibited that it takes considerable time before he trusts his own memory.

To perform well and with freedom, the pianist should free himself of the printed score. As a teacher, one cannot be sure that a student really knows a composition until he has performed it without music.

With the chronic complaint of parents, "Mary has taken lessons for five years and can't play a thing without her music," it behooves teachers to see to it that Mary can play many things without her music. Incidentally, this does seem to be a legitimate complaint.

The last step of the performance and one by no means unimportant is that of good stage habits. Basically these fall into the category of good manners; however, it has been the experience of this teacher that the students who have the assurance that they know what to do when on stage have a great deal more poise while there.

This means they approach their performance number with a great deal more calmness, a condition most helpful to more secure concentration. This business of stage habits can't exactly be dealt with in the lesson, but the teacher should give his students the opportunity to perform everything that they have memorized and are ready to perform.

Learning music and not performing it is like training a team of boys to play basketball, and never playing a game.

The next two areas of what to in-

clude in the lesson can be stated rather briefly. Sight reading can best be done in the lesson through teacher-pupil ensemble work, which proves most satisfactory in most cases, or with the teacher setting aside certain lessons for that purpose.

It is well to encourage the student to accompany other musicians or ensembles outside of lesson time. Many teachers have started very extensive ensemble work with their students, a plan which seems to be most fruitful.

If time is available, it would be rewarding if the teacher could see that each student had considerable ensemble experience, both with other students and with the teacher. This, too, is a wonderful area for motivation.

Keyboard improvisation, at one time almost forbidden by piano teachers, has now been reclaimed as a most vital part of the pianist's background. Here the student is trained to hear, to recognize what he hears, and to reproduce it in any other key and in different accompaniment patterns.

This, as has been stated before, adds much to the fluency of his playing; it cultivates his ear and his mind to know what he hears; and it provides an area in which he can establish himself with his everyday world and be accepted.

In summary, the entire criterion could be based on the one area, PERFORMANCE, for to perform well requires facility which is acquired among other things through SIGHT READING and KEYBOARD IMPROVISATION. There are two other things a teacher should strive for in the training of a pupil in conjunction with each facet discussed in this article: (1) train the student to use *his* mind, and (2) teach him *how* to practice everything he undertakes.

There is no sure way to success with every student, but these two factors combined with a solid background, provide students with the tools with which to understand and enjoy their music, on whatever level they may be reached. ► ► ►

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### CULTURE AND THE STRUGGLE FOR FREEDOM

(Continued from page 4)

Council on the Arts for further study and exploration as both Presidential candidates indicated in the 1960 campaign.

We have excellent patterns of operation in the governmentally sponsored arts councils set up by Canada and the United Kingdom, which have been functioning successfully for years, and we need no new study to emphasize the relative concentration of our art development in a few metropolitan centers while large areas of the rest of the country see little or nothing of our first-rate artists.

What we need is the establishment of a United States Arts Foundation such as I have proposed in the 86th Congress. And during his campaign last fall, President Kennedy said in answer to an inquiry from *Equity* magazine: "I am in full sympathy with the proposal for a Federally-supported foundation to provide encouragement and opportunity to non-profit, private and civic groups in the performing arts. When so many other nations officially recognize and support the performing arts as part of their national cultural heritage, it seems to me unfortunate that the United States has been so slow in coming to a similar recognition." It seems to me this tells the story very well.

I have introduced this legislation in the present Congress and I am amending it this week to include the visual arts—art exhibits and art museums.

The United States Arts Foundation, functioning on a modest appropriation of a few million dollars a year spent in conjunction with matching funds of other interested public

or private agencies, could stimulate as much as \$50,000,000 in nongovernment activity on behalf of our performing arts. I believe that national legislators are expressing heightened interest in such a proposal because of the marked increase in cultural activity at local and State levels. It has impressed upon them that a majority of the American people no longer view the performing arts merely as a "fringe benefit" of modern living squeezed into the entertainment category.

The legitimate expansion of Federal activity in many social and economic spheres in recent years has paved the way now for the Government to develop a partnership concept to help advance the arts through aiding local organizations and sending live performances into areas which otherwise would not receive them. As yet, a television set is no substitute for a family excursion to the theatre or a concert or the ballet.

Recognition of America's need for frequent performances of theatrical and other works in all parts of our nation and of the people's unabated desire for such performances prompted me in 1949 to introduce, while a Member of the House of Representa-

tives, a resolution looking toward the establishment of an American National Theatre and an American National Opera and Ballet.

My present proposal is closely analogous to the British and Canadian Arts Councils which have done so much in their countries to stimulate the performing arts. It is my earnest hope that the present Congress will take cognizance of America's need for an active and expanded cultural life—a need which this bill attempts to meet.

The Foundation would be authorized to accept donations, to collect admissions charges, and to utilize the services of volunteers so that a minimum of appropriated funds would be required. It would have an appropriate number of committees composed of professional people and the general public covering the various aspects of the performing arts to remove any danger of uniformity due to governmental assistance.

The panels would judge the artistic worth and cultural significance of works to be presented to determine if they are worthy of support by the Foundation.

(Continued on page 26)

### THE PRESIDENT'S CORNER . . .

DUANE A. BRANIGAN

AS proof of their intention to inaugurate an increased program of activities and services, the members of the MTNA Executive Board, during the Philadelphia meetings, voted to proceed with the recommendation of the American Music Committee and the Theory-Composition Subject Area to commission an American composer to write a work for chamber orchestra. A \$1,000 stipend has been provided, and it was decided further that the work commissioned will have its premiere performance

at the 1963 Biennial Convention in Chicago. Accordingly, your President-Elect is at work choosing a distinguished committee to execute the wishes of the Executive Board and make appropriate arrangements. Further details will reach you soon through AMT.

I think that you will all agree that this is exciting news and a most appropriate project for MTNA's expanding program as well as an event to anticipate in '63.



# STEPPED-UP MTNA PROGRAM UNDER WAY

By ALLEN I. McHOSE  
MTNA Treasurer

Decisions made at the National Convention promise a bigger, more vigorous MTNA than ever contemplated before.

Beginning with a new July-August issue, *American Music Teacher* is expanding into six issues annually. Also, publishing schedules are being altered so that you will get your copies of each issue sooner. For example, the September-October issue will be sent to you sometime during the latter part of August, and subsequent issues will be moved forward accordingly. In addition, we expect to carry more articles for you in each issue.

The National Office plans to start subsidizing Workshops, and to increase the variety to include voice, strings, theory and maybe others along with piano. This will not be possible, though, until the dues increase goes into effect. Then, however,

even more projects will be undertaken.

We plan to commission a series of musical compositions, concerning which there is another article elsewhere in this issue. A larger publication program designed to help the state associations is being formed.

Public relations in the form of newspaper releases, radio and TV programs, and magazine articles—all directed toward increasing the prestige of the private teacher—will be included. And, more help from the National Office in the form of promotion campaigns, mailings, visiting speakers will be available.

It is likely, too, that shortly we shall be able to offer a group insurance plan you will want to participate in. News of that, too, is covered in more detail in another part of this magazine.

You are invited to send in any suggestions for projects and activities that you think will benefit MTNA members.

► ► ►

## WORDS AND MUSIC

(Continued from page 8)

relationship to the numbers so that the rhythmic pattern was quite apparent; still another used fractions and developed a quite usable numerical system. Others used the conventional notation system, though some came with valid questions as to its effectiveness.

At no time were they required to use the conventional system. But as they began to develop more and more complex rhythmic versions of these texts, the clumsiness and inaccuracy of their homemade systems became apparent and the utility of the conventional system was accepted with alacrity.

The important thing, though, was this: they had faced the problem of developing the tool after they were fully aware of the need for it. The resulting technical discussion, which could have been one more deadly lecture if it had come first, now became a matter of interest and importance; for rhythmic notation was a tool they wished to acquire as a help in their creative work.

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At first, pitch was not a factor; the chanting was done on a single tone. The initial assignment involving pitch was to create a chant-melody which used just two pitches—in any relationship to each other. Again, notation was not a matter of concern.

Naturally, this stringent limitation kept the results from being musically exciting, though we did examine some interesting American Indian melodies which were similarly ditonal. It did give the class the opportunity of comparing the effect of different intervals. The second was the favorite. The fourth and fifth were interesting because they illustrated the possibility of one tone being clearly subordinate to another. As the class sang the different versions they came to be well aware of interval differences.

Several members of the class used the extra note as a means of accentuating portions of the text, and were successful in making it a vehicle of expression.

The next step to Parnassus was to allow the use of five notes. We assumed the lowest note to be the tonal center, a phenomenon we had begun discovering with the ditonal melodies, and went up stepwise from there. The possibility of different patterns of stepwise motion was discussed and the class experimented with different distributions of half and whole steps.

Again notation was their own problem to solve as they saw fit. In this case, however, solutions were much less varied than with rhythms; they either involved some kind of a staff, or the use of letters and numbers.

With this assignment the excitement of discovering what they could do with even this limited vocabulary rose to a high level. They realized they were creating musical settings of the texts which "made sense"; and they were able to capture the melody on paper so that it could be communicated, perpetuated or refined.

They experimented with different tones as starting tones and discovered the necessity for taking corrective steps in order to retain the pattern of whole and half steps they desired. The desire to use the leading tone and finally the submediant led to the use of the whole diatonic series.

By this time most of the class had acquired, almost incidentally to the creative process, the ability to notate

their songs accurately, both as to rhythm and pitch. From now on, the classroom procedure was to have the songs of each member of the class duplicated so everyone could have his own copy of each newly-created song. Thus they could all examine each other's work critically, and together enjoy singing songs written by their classmates.

The resulting melodies were interesting on several points. They were surprisingly non-derivative; the minor versions strongly favored the modal effect of an unraised leading tone; several had key changes introduced

as a means of delineating form; they were almost all very singable, acceptable tunes, with a few qualifying as very fine by any standard.

We next examined a completely different type of melody, plain-song. Because of the previous experience with different diatonic scales the concept of mode was easy to approach. The psalm tone of each mode became important as we experimented with singing Psalms, using first the formulae for the easiest mode, Tone II, and then trying others.

We sang antiphons which refaced the Psalm singing and examined the



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by HOWARD A. MURPHY, Teachers College, Columbia University and ROBERT A. MELCHER, Oberlin College

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musical result. We listened to recorded chant, predetermining the psalm tone and final of the mode, and listening with these tones in mind.

In writing chant an antiphon and Psalm text were furnished. A choice of mode was suggested, and the psalm tone and formulae were given for each possible mode.

The class was amazed at how difficult it was to create something in this style which retained some of the flexibility and expressiveness of the chant they had sung and heard. The absence of meter baffled some and only a few were successful in creating anything that was not quite dreary musically.

### New Insight

However, from the point of view of gaining a new insight into the history of melody, an understanding of mode, and a new concept of rhythmic movement it was time well spent. The style was just too far removed from the previous musical experience of most of the class to become assimilated in the short time we had to spend with it.

The final creative project for the class used the blues as a model. There were some very good reasons for this choice; the blues has a definite form which is easily apparent to the average ear; the form depends on a re-

curring harmonic progression which gives an opportunity to examine melody's relation to harmony; the "blues" notes provide further experience with modal concepts; and it is a style which is definitely within the common experience of the typical undergraduate.

### Blues

We listened to blues. We outlined the form and followed the outline aurally. We sang roots of the chords as we listened to get the feel of the harmonic basis of the form. Then the class was given blues texts and a very simple four-chord-to-a-bar harmonic sketch of the form. They were asked to make their melodies conform to this. It was written so simply that all but two members of the class could play it.

The results were excellent. The idea of blue notes and their relationship to the modes previously studied was readily grasped. The rhythmic variety implied by the texts stimulated some to achieve quite complicated effects, and the necessity for notating these was accepted as a demanding challenge. The recurring harmonic pattern gave them a feeling for chord relationships and change. The relationship of this form to chaconne and passacaglia forms was investigated.

Those who had any keyboard facility were encouraged to vary the harmonic background given them, with some interesting results.

One of the byproducts of the creative activity was an aroused intellectual curiosity. Part of the required work was an individual research project on some phrase of music. Topics varied from a study of two conflicting aesthetic viewpoints on "Music as Communication" to "The Evolution of a Folk Song—or 'The Ship That Never Returned' (1807) to 'The MTA' (1943)." The class found that even with their sketchy backgrounds in music they could profitably explore and report on some topics related to music.

### Think Creatively

It was gratifying to find that it was possible to get this group of students, who were not particularly motivated toward music as a field of study, to think creatively, and in the process to become considerably more musically literate. Considering the one class a week schedule the results impressed me as being well beyond what I could normally expect from a typical theory class whose motivation toward the subject would presumably be much stronger and whose backgrounds would normally be much better, musically speaking, than those of this class.

Certainly the level of intelligence of the class contributed toward these results. But I like to think that at least a part of the reason for their successful accomplishments and enthusiastic response was in the mode of teaching. Challenging the group first to create—to work with sounds which they then sought to capture on paper was a basic principle of instruction. Too often, this order is reversed and the creative experience becomes buried under a mass of technical detail.

Suggested sources for material to be used in teaching:

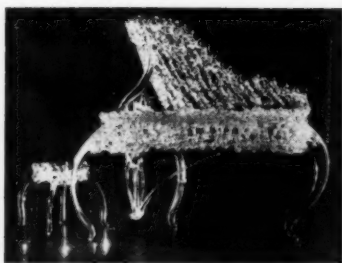
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*The Introits for the Church Year*. St. Louis, Missouri: Concordia Publishing House, 1942.

Boatwright, Howard. *Introduction to the Theory of Music*. New York: W. W. Norton, 1956.

Silverman, Jerry (editor). *Folk Blues*. New York: Macmillan, 1958.

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## South Carolina MTA Organized

BY GEORGE LUCKTENBERG

A TWO day series of meetings, workshops, outstanding musical programs, and addresses by leading personalities heralded the addition of South Carolina to the Southern Division of MTNA in late January. Host to the convention was Converse College in Spartanburg. Dates were January 24 and 25, 1961. Three distinguished visitors gave invaluable assistance as speakers and advisors in the general sessions: Dr. S. Turner Jones, National Executive Secretary of MTNA, Dr. Frank Crockett, President, Southern Division of MTNA, and Miss Polly Gibbs, National Chairman of the MTNA Piano Section and Vice President for State Associations, Southern Division.

Following the adoption of the State Constitution and Bylaws, a session devoted to discussion of a Teacher Certification Plan was opened with an address by Dr. Eugene N. Crabb, Dean of the Converse College School of Music. After thorough discussion from the floor, a Committee on Accreditation was appointed, including representatives from college and private teachers throughout the state. Dean Crabb was asked to serve as chairman of the committee.

Speaker at the convention banquet was Dr. Crockett, who gave a well-written, persuasive talk on the aims of MTNA and the function of the state units. Dean and Mrs. Crabb held an open house for everyone attending the banquet in the home later in the evening.

Other excellent addresses were delivered by Dr. Jones, who gave the keynote speech; Miss Gibbs, who talked about the work of the Piano Section and explained the Private Teacher Workshops; and Mr. Donn Mills, Conductor of the Charleston, S. C. Symphony, who spoke on the need for promotion of string teaching in the state.

On the afternoon of the second day, meetings of special interest areas were held. Miss Gibbs gave a piano teachers workshop session which was heavily attended, particularly by those from the Spartanburg area. The Converse College Opera Workshop, Pro-



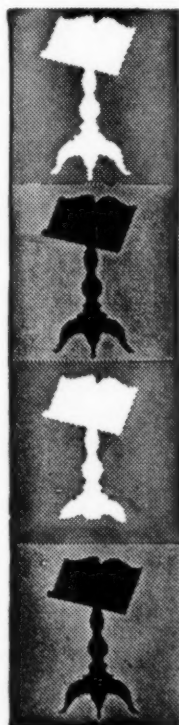
**SOUTH CAROLINA MTA OFFICERS:** Ernestine Smith, Treasurer; Margarette Richards, Secretary; Katherine Pfohl, Second Vice President; Edwin Jones, First Vice President; and George Lucktenberg, President.

fessor John McCrae, Director, gave a demonstration for the vocal section; and the recently-formed South Carolina chapter of the American String Teachers Association held a meeting to discuss plans for the impending All-State Orchestra in Columbia on February 11.

Highlights of the convention were the two concerts, the first of which featured Miss Rachel Pierce, organist, of the Converse faculty; Mr. Adrian Ketcham, baritone, of the faculty of Winthrop College, Rock Hill, accompanied by Mrs. Virginia Gore of the Converse faculty; and Mme. Gertrude Tremblay Baker, pianist; of the faculty of the University of South Carolina. The second concert was de-

voted to strings; Mrs. Jerrie Lucktenberg and Mr. Lucien De Groote of the Converse faculty were heard in two violin-cello duos; Mr. Herbert Albin, concertmaster of the Charleston Symphony, and Miss Joan Geilfuss, pianist from Charleston, played a sonata by a modern German composer; and the Florence String Ensemble under the direction of Mr. Peter Kurtz offered an inspiring demonstration of the accomplishment of its members, mostly at the junior-high ages, after only three years of working together.

Officers elected for this biennium were: George Lucktenberg, Converse College, President; Edwin Jones, University of South Carolina, First Vice



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President; Katherine Pfohl, Winthrop College, Second Vice President; Margarette Richards, Columbia College, Secretary; and Ernestine Smith, Greenville, Treasurer.

At a luncheon immediately following the election, the new officers discussed preliminary goals and plans for the Association. Among these were the immediate promotion of local chapters throughout the state, and the site and date of the next annual convention. We hope to make the SCMTA one of the most active and vital affiliates of the Southern Division. ▶ ▶ ▶

## Chattanooga Gets TMTA Chapter

CHATTANOOGA boasts its own Symphony Orchestra, Opera Association, Community Concert Series, Concert Choral Choir and numerous other Music Clubs which foster the finest in music. Early in the year 1960, George Lucktenberg, nationally-recognized harpsichordist and at that time faculty member of the University of Chattanooga's Cadek Conservatory, decided that a local chapter of the Tennessee Music Teachers Association was indicated.

A meeting was called and the response was immediate as well as enthusiastic. A committee was designated to draw up a proposed constitution which was adopted at a subsequent meeting along with the following slate of officers: Ken Keese, President; Earl Miller, Vice President; Miss Evelyn Gibbs, Secretary; and Miss Doris Davis, Treasurer. This executive group met several times during the summer months to plan for a stimulating series of fall and winter meetings.

This series now has proven itself of sufficient interest to attract over 35 music teachers in the area. Highlights were an address by TMTA Treasurer, J. Clark Rhodes, Professor of Music Education at the University of Tennessee. Dr. Rhodes together with Guy Alan Bockman, Assistant Professor of Fine Arts at UT, and TMTA President, made this meeting and discussion period a stand-out experience.

Through the efforts of Secretary Gibbs, the fledgling group was fortunate to secure Dr. Grady Maurice

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Hinson, President of the Greater Louisville MTA as speaker and discussion leader for its first dinner meeting. The Brainerd Baptist Church was host to Dr. Hinson and he gave a piano recital there open to the public and warmly received by the CMTA members.

Still another program highlight for the new organization was a half hour program televised over WDEF-TV in Chattanooga. Various members were interviewed and given the opportunity to tell of MTA, its history, purpose, and plans for the future.

A monthly newsletter "Keeping in Tune with the News" written and edited by Secretary Evelyn Gibbs precedes each meeting and urges attendance.

Great things are indicated for the Chattanooga Music Teachers Association. ▶ ▶ ▶

## Private Teacher College Liaison Theme of Florida State MTA Convention

BY ELEANOR W. MORGAN

THE Florida State Music Teachers Association held a very successful and rewarding annual meeting at Miami Beach, Florida, on October 23, 24, and 25, 1960 in the exotic surroundings of the Eden Roc Hotel.

Sunday, October 23rd, the meeting opened with registration and an afternoon of recitals—pre-college and college—followed by the annual concert of the Florida Composers' League.

In the evening the delegates were guests of the University of Miami Symphony Orchestra in concert with Gary Graffman, pianist, as soloist. The first evening of the convention was brought to a close with a get-together coffee where greetings and ideas were exchanged.

The over-all theme of the convention was the Liaison between the Private Teacher and the College. All the panelists and participants seemed to

(Continued on page 23)

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## AWARDING OF CITATIONS

(Continued from page 7)

however, by close friends or colleagues who, acting as their proxies, will carry our message and convey a sense of our warm and abiding affection to them.

Teacher, musicologist, author, contributor to the Book of Proceedings, Warren D. Allen became Vice President of MTNA for 1939 and President in 1940. The war years were no easier for musicians, and perhaps even more difficult, than for other professional groups.

1940 and the years to follow were filled with disappointment and frustration for Warren Allen and his successors, Glen Haydon and James Quarles. The enforced cancellation of meetings and curtailed programs caused by the war effort necessitated constant re-evaluation and adjustment of our objectives.

In 1942 Warren Allen was moved to present a constructive letter to the Executive Committee containing recommendations for the future program of the Association during the period of emergency.

Later, in 1944, he presented a resolution urging radio executives to study the effect of "commercial style" of music on national morale. Since the resolution has overtones strangely prophetic you will appreciate this excerpt: "The leveling of musical styles into luscious smoothness and the deliberate promotion of hysterical responses to musical vulgarity is, in our opinion, a menace to the mental health of American youth." The resolution carried.

Recognizing the distinguished services of Warren D.

Allen, MTNA is doubly proud to present this citation to his brother, Dr. Frederick H. Allen, who was honored only a few years ago by receiving the Bok Award as Philadelphia's most distinguished citizen. It is our privilege to have Dr. and Mrs. Allen with us this evening.

Of all offices in an Association such as ours none is more demanding nor more challenging than that of Treasurer. Musician and educator, but also endowed with those qualities of mind and temperament which were to become so invaluable to MTNA, Oscar W. Demmler served as Assistant Treasurer from 1925 through 1929, and as Treasurer from 1930 through 1942.

Although urged to assume the presidency in 1943 he chose instead to move back to his earlier post of Assistant Treasurer. Again, after serving in this capacity until 1947, he was persuaded to take over the Treasurer's office for three more years.

Thus a full quarter of a century of continuous service as an officer of MTNA serves to demonstrate the extent of our indebtedness to him.

In our last Book of Proceedings, published in 1950, recognition was given Mr. Demmler for his years of unselfish devotion. To paraphrase that editorial, we cannot measure the days and nights back of the registration desk at conventions, the thousands of items of correspondence and record, the multiple changes of address, the bills paid, the return postage handled, the books meticulously kept, and, most of all, the genuine care for the welfare of the Association that has been an inspiration to all of us.

Oscar Demmler, you have given us the gifts of time and mind; it is a privilege to honor you.

Distinguished teacher, educator, conductor, author, administrator, editor, and President of MTNA in 1934, the name of Karl W. Gehrkens will long be remembered in the development of American music and music education. Author of books on notation and terminology, conducting, school music teaching, and music editor of journals and Webster's New International Dictionary, Karl Gehrkens was first introduced to MTNA at its 1906 Oberlin convention. Here he met Waldo Seldon Pratt, one of our most distinguished leaders.

It was through the influence of Mr. Pratt that Karl Gehrkens became editor of the MTNA Proceedings. For over 20 years he attended every meeting, collected the papers, addresses, and reports until the Annual Proceedings became a large book of some 400 pages.

In his own words, "I always sent the first copy that came off the press to my friend Waldo Seldon Pratt, then waited breathlessly for his letter telling me that I had done a good job. . . . He never made but one criticism and that came when I failed to catch a printer's error and allowed the name of Haydn to be spelled Hayden.

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That really irked him, and he suggested that I have the printer provide me with four different proofs before I gave the word to have the press begin to roll; from then on the errors were few and far between so that when I retired I was acclaimed 'the meticulous editor!' I consider this MTNA editorship one of the most interesting and rewarding experiences of my entire life."

He reluctantly gave up his duties as Editor in 1939 because of failing health. Mr. Gehrken recently made a statement concerning his choice of vocation which I think he would like to have you hear, "I have ended up by being a music educator, and this seems to me to be the best of all—at least for a person who like myself loves both music and children, and derives great satisfaction from bringing the two together."

It is most appropriate and fitting that this testimonial be placed in the hands of one who understands only too well the problems of editing the MTNA Proceedings, Theodore Finney, who succeeded Mr. Gehrken as Editor from 1939 to 1950.

Teacher, administrator, devoted servant of MTNA, Donald M. Swarthout held office in the Association without interruption from 1923 through 1943. He was Secretary for this entire period with the exception of 1931 and 1932 when he served two terms as President.

During these years and those following his deep concerns for the future of the Association were reflected in his continued active participation and wise counsel in Executive Committee deliberations.

His many important contributions to the Proceedings and his invaluable service prompted the Association to award him Honorary Life Membership on the Executive Committee in 1943, at present the only member so honored. It is only the development of serious physical handicaps that prevent him from attending meetings. We miss his encouragement, inspiration, and guidance, and we wish him well.

It is a pleasure and an honor to present this citation to Donald M. Swarthout's successor at the University of Kansas, and president of the National Association of Schools of Music, Thomas A. Gorton. ►►

## FLORIDA STATE MTA CONVENTION

(Continued from page 21)

have this firmly in mind and many of us came away with a much better idea as to how to prepare our students for their advanced training in the college of today.

There were four master classes held this year. Mr. Roy McAllister, University of Alabama, gave two very instructive sessions.

On Monday evening, Mr. McAllister played a beautiful piano recital.

Dr. Elwood Keister, University of Florida, had a very fine voice master class. Mr. Bela Urban, Florida State University, conducted the violin master class. In the organ master class everyone was enthusiastic about the things brought to them by Dr. Ralph A. Harris, F.A.G.O., University of Miami.

Dr. Frank Crockett, Southern Divisional President of Music Teachers National Association, brought us a very uplifting and to the point talk on "Concepts and Consequences" at the annual banquet.

There were two very lively sessions on applied music under the leader-

ship of Dr. A. A. Beecher, University of South Florida, and his able panel.

Dr. John Boda of Florida State University, and his committee led two sessions on musicianship in which there was much interest and participation by the membership.

At the business meeting, Mrs. Lucille Sellars of Warrington was re-elected President; Mrs. Thomas Butler of Sarasota was re-elected First Vice President; Mr. Joseph Tarpley of Miami was re-elected Second Vice President; Dr. Elmer P. Magnell of Tallahassee was elected Third Vice President, Mrs. Berenice Hack of Gainesville was elected Recording Secretary; Mrs. Paul Stewart of Pensacola was re-elected Corresponding Secretary, and Mrs. Natalie Adcock of Jacksonville was elected Treasurer.

It was decided to hold our 1961 convention in Sarasota around November 1st, 1961 ►►►

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# GROUP INSURANCE FOR MUSIC TEACHERS

A TREMENDOUS amount of interest is being shown in providing group insurance benefits to the members of the Music Teachers National Association. This is the first of a series of articles designed to give members of MTNA a better understanding of the many factors involved in family financial planning and benefits offered by group insurance programs.

The series is being prepared with the cooperation and assistance of Mr. Leonard Bleetstein, C.L.U., and Mr. Barry Siegel, of the Equitable Life Assurance Society. We know that our association members are interested in becoming better business people and are sure that a series such as this can be of help in the area of business and personal management.

You now have an opportunity of airing your views on this subject. Any plan to be offered must of course have the interest and support of every member in order for it to be successful, and offer you maximum cost advantage.

Whether you are a member of a Group Insurance Plan or not we believe that through better understanding of the various types of group insurance you will be assured of getting the maximum advantages from any such plan you now have or any plan you may contemplate joining.

The Editors.

Outlined are some questions and answers which should help you obtain a clear understanding of what group insurance is and how it can benefit you.

**WHAT IS GROUP INSURANCE?** If we eliminate technical and legal wording, group insurance can be simply explained as a group of individuals banding together and making contributions to a fund which pays out a specified amount to the member or his beneficiary in the event he should become eligible for benefits under the coverages outlined.

Instead of being sold individually, it is generally purchased by an employer, association, union or other central organization. The insurance company enters into a contract with the purchaser and not with each individual. In turn, the company agrees to insure all individuals who belong to the plan whomever they may be regardless of their age or health status. The employer or association agrees to pay one big premium for the whole plan. This premium he pays is really the sum of all the individual premiums required to buy insurance for each person who is a member of the plan.

The practice of large discounts for large volume purchase applies to group insurance. By reason of this volume discount group insurance as such costs far less than a similar plan of insurance purchased individually.

**WHAT TYPES OF GROUP INSURANCE CAN BE OBTAINED?** In today's insurance market there are as

many types of group insurance available as there are ordinary insurance coverages and in some cases superior types of insurance coverage.

**GROUP LIFE INSURANCE** provides benefits to the insured individual's beneficiary if death occurs while a covered member. Generally, members of a group will have substantially similar amounts of insurance regardless of age, physical condition or family needs. The most common form of group life insurance is known as group term insurance. It provides protection on a year to year basis with the premium rate for the group varying with the average age of the group and the claims experience.

Members of a group insurance plan receive individual certificates attesting to their coverage and rights. They name their own beneficiaries. In the event a covered member leaves the organization he has the right within one month to convert his group insurance to any regular private insurance policy offered by the company at rates in force at his current age, without a medical examination.

Group term life insurance is the cheapest type of insurance available from the premium per dollar of coverage point of view.

**GROUP ACCIDENTAL DEATH AND DISMEMBERMENT INSURANCE**, as the name implies is a type of insurance which pay benefits to the beneficiary of a covered member if death is attributable to accidental means and to the member himself in the event of loss of limbs or eyesight. The death benefit payments under this coverage are in addition to those payable under the life insurance portion of a group program. Coverage is generally offered on a 24 hour basis and is not limited to off the job death or dismemberment claims.

**GROUP WEEKLY INDEMNITY INSURANCE** provides benefits to a covered member in the event he is disabled due to accident or sickness and can not work. Essentially, it is an insured income continuance arrangement for a limited period of time, such as six months or one year. The income reimbursement in a group insurance plan is usually offered as a flat amount for each individual in the plan or in some cases as a percentage of income with benefits varying according to the income categories of the members. This type of coverage is usually quite expensive especially if benefits are payable for small loss of time claims such as one or two weeks. It is often suggested that this type of insurance be provided with a minimum waiting period of say seven days, 14 days, or even 30 days before reimbursement begins. The longer the waiting period, the lower the cost.

Another field of group insurance plans is *Hospital, Medical and Surgical* benefit reimbursement. There are today many varied types of group hospital reimbursement plans available. Most of them designed to provide

reimbursement for hospital room and board charges, and additional charges while in the hospital.

**GROUP SURGICAL BENEFITS** provides reimbursement at a specified rate for specific surgical treatments done in or out of the hospital.

**GROUP MAJOR MEDICAL EXPENSE INSURANCE** provides reimbursement for up to 80% of expenses which are not included in the basic plan of hospital and surgical benefits mentioned above. By the use of a deductible clause which may be \$300 or \$500 or the base plan benefits whichever is greater, or a flat \$100 regardless of benefits paid under a base plan, the premiums for such coverage is kept within reasonable figures. The usual maximum amount of reimbursement under Major Medical coverage is \$5,000. For the sake of brevity, we can not discuss at length the various other benefits and details of such a plan.

#### WHAT WILL IT DO FOR ME?

The basic purpose of Group Life Insurance is to replace the economic value of human life. It is protection just as your fire, theft and automobile insurance are protection but life insurance differs in the respect that we know each life must some day end. Group life insurance supplies money to take care of your dependents when something happens to you. Nothing else can do the job as well.

Group Life Insurance can provide money to meet the clean-up expenses incurred as the result of death; these include medical expenses, funeral bills, unpaid taxes and legal fees to settle your estate. It can provide the funds for the education of your children in the event you don't live to help them attain this. It can be used to help pay off the mortgage on your home, providing the family with a permanent residence free of mortgage incumbrance and the necessarily high-carrying charges. Group life insurance can be used to keep the family together during the critical years when the children are growing up and income demands are heaviest. It can supplement the income, Social Security and other insurance benefits provide to enable the family to stay together and maintain itself on at least a moderate budget. It can be used to provide income for your wife in her later years when Social Security might not be enough and charity is the only alternative. Group life

insurance can do all these things and many more.

Leading investment, banking, and insurance advisers all recommend that when an individual is offered an opportunity to obtain group insurance, they should take all they can get and keep it as long as they can, but take it with full realization that in the event you leave the group you'll either have to convert the insurance or lose its benefits.

**TODAY MANY WOMEN ARE ACTIVE** in fields outside the home and add to a large measure to the income and living standards of the family. The working mother or wife is an income producing asset and if and when the husband has sufficient insurance, thought should then be given to life insurance on her as well. The housewife should also be considered in terms of her economic value to her family. Her death too might bring financial difficulties through the loss of a homemaker as well as the additional expenses incurred through medical and funeral costs. If children are involved, a housekeeper must be hired. This requires money. Most of us will also lose the benefits of joint income tax filing and thus be required to pay higher income taxes. Generally, the lowest cost plans of insurance can best be utilized to serve these purposes.

**HOW CAN I OBTAIN IT?** When a group plan is approved, all eligible members of the MTNA will be al-

lowed to enroll in the plan regardless of health status provided that they are actively at work on the enrollment date. Joining is simple. It can be accomplished by means of an enrollment card, listing certain information such as name, address, date of birth and the name and address of your beneficiary. This card plus the payment of the proper premium is all you have to do.

**WHAT DOES IT COST?** Group life insurance costs far less than any other form of life insurance. The following table lists approximate annual premiums per \$1,000 of Insurance for various types of individual life insurance as compared with the approximate annual premium for group insurance at the same age.

Age	Group	Whole	Life	5 Year	Renew- able	Annual Renew- able
				Term	Term	
35	\$ 5.00	\$26.74	\$ 9.86	\$10.70		
40	6.25	30.95	12.10	12.50		
45	8.64	37.00	15.51	15.26		
50	12.36	44.84	20.71	19.81		
55	18.00	55.17	28.63	27.04		
60	26.64	68.97	40.62	37.86		
65	39.60	87.65	Not	91.34		
			Avail- able			

Group insurance like individual insurance, provides for the payment of dividends based upon the experience of the group. The fewer claims paid, the higher the dividends will be. These dividends can be utilized to

(Continued on page 28)

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## CULTURE AND THE STRUGGLE FOR FREEDOM

(Continued from page 15)

An organization functioning in this manner makes baseless the fear of governmental control of the arts, and its relatively small cost should cause little anxiety about the level of governmental expenditures. This is, indeed, one case where a drop in the bucket in money can help quench the cultural thirst of 180 million people.

I believe the United States Arts Foundation can enable us to look forward to the day when our nation will be served by theatre, opera, ballet, music, and art exhibits available in all sections of our land—so that no populated place is culturally starved—and the world will honor us for it.

The soul of America will in this way be enabled to grow in keeping with the growth of our productive capabilities and will be able to meet on a vital front and to overcome yet another "cold war" challenge.

## NINE HIGH SCHOOL MUSICIANS

(Continued from page 9)

Omaha Symphony Orchestra in 1960. At the Student Concert she was accompanied by her current teacher, Elvin Schmitt of Drake University, in a performance of the first movement of Rachmaninoff's Second Concerto. ▶ ▶ ▶

## Editorial Committee

IN July, 1959, an *American Music Teacher* Editorial Committee was appointed. The Committee was charged with the following responsibilities: to plan, search out, and secure strong lead articles which are scholarly, stimulating, meaningful, and educational to the membership.

The Committee, after a year of experience, now feels that it is ready to invite the submission of articles to be considered for lead articles. The average length of an article, including subheadings and other pertinent materials, should be between 900 and 3000 words.

Since the interests and inclinations of our membership, both real and prospective, cover such a wide range, articles of both a general and specific nature will be considered.

Articles may be submitted to any member of the Committee:

Dr. Andrew Minor  
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Columbia, Missouri

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Dear Sir:

I would like to tell you how much I enjoy your publication (*American Music Teacher*) and that I find it not only interesting and informative but extremely stimulating to me.

Mrs. Claire Smith  
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Dear Sir:

I enjoy the Magazine very much and find it most helpful especially since I am unable to attend the Conventions.

Mrs. H. C. Williams  
Atmore, Alabama

Dear Sir:

I appreciate the Magazine and the valuable helps in it.

Mrs. Joyce H. Davis  
Clearfield, Utah





## BOOKS

**MUSIC FOR ELEMENTARY TEACHERS**, Second Edition. By Parks Grant. 422 pp. New York: Appleton-Century-Crofts, Inc. \$4.50.

Reviewed by Solveig D. Preus

A detailed, and comprehensive coverage of basic music for the classroom teacher including the necessary music fundamentals, materials and their application to teaching. The flexible manner in which this book is organized makes it adaptable to individual needs. There are helpful suggestions for study and practice and the valuable sources for songs, textbooks and classroom supplies are most complete and up-to-date. Although most of this has been said before, the explanations are easily read and understood and it would make a useful college text.

*Solveig D. Preus is Professor of Education, New York University, Department of Music Education.*

**LEARNING MUSIC**; Basic Concepts for Elementary Teachers. By Raymond Elliott. 201 pp. Columbus, Ohio: Charles E. Merrill Books, Inc. \$3.95.

Reviewed by Catherine McHugh

Designed to introduce teachers and future teachers to basic rudiments of music. Through the use of piano and voice approach, practical application of theoretical concepts is made. It is the author's premise that vocal music reading and vocal techniques can be accomplished through situations requiring direct, immediate application of keyboard experience. As tonal and rhythmic patterns become increasingly familiar through keyboard activity, the teacher is encouraged to eliminate dependence on the piano. As the author has suggested, one would need to adapt the material in keeping with the previous musical experience of the class. A work sheet is included at the end of each chapter. Very complete appendices include Symbols of Notation; Glossary of Musical Terms; Scales and Chords; Tables of Vowels and Consonants.

**MUSIC FOR YOUNG AMERICANS**. By Richard C. Berg, Daniel S. Hooley, Josephine Wolverton, and Claudeane Burns. New York: American Book Co.

Book Four, 206 pp. \$2.56

Book Five, 215 pp. \$2.64

Reviewed by Catherine McHugh

Book Four presents the usual well-balanced music program that includes singing, rhythmic activities, dancing and games, creative activities, opportunities for playing on simple rhythm and simple melody instruments, and active listening. A keyboard approach is used to aid pupils in visualizing scales and tonal patterns. Provides songs for reading and a readiness program for two-part singing. Syllables, letters, and numbers are presented in the reading program. Wide range of folk music of our own and other countries. Recording of 62 selections available on 2 LP records. Teacher's Guide available.

Book Five follows the format of Book Four. The approaches to the mechanics of music-reading, established in Book

Four, are enlarged upon, and dynamic markings are used and defined. A wide range of folk songs of our own and other countries give varied musical experiences in unison and part-singing. A listening program has been suggested and some themes included. Use of the ukulele is introduced. Recordings of 59 selections available on 2 LP records. Teacher's Guide available.

**TEACHING MUSIC**. By Raymond Elliott. 322 pp. Columbus, Ohio: Charles E. Merrill Books, Inc. \$4.95.

Reviewed by Catherine McHugh

Presents the how and what of music instruction at the elementary school level in a most interesting and readable style. The outlook of the book is broad, presenting music as an integral part of the curriculum. Emphasis is placed upon correlation of music with other subjects with a wealth of suggested materials and techniques. The last six chapters present a telescoped history of music in non-technical language with suggested materials for active or passive enjoyment. The book should prove an excellent source of information for those interested in music for the elementary school.

*Dr. Catherine McHugh is Professor of Music and Music Education, University of Arkansas, Fayetteville.*

**THE ELEMENTS OF TEACHING THE VIOLIN**. By Wolfgang Alexander Schocken. 154 pp. Paper cover. Spiral bound. Tel-Aviv, Israel: The Israel Academy of Music, 7 Lilienblum Street.

Reviewed by Bernard Fischer

This is an introduction to the pedagogy of the violin for violin teachers. The author is a well-known violin teacher and lecturer in the Israel Academy of Music. His background includes study under Sevcik and Flesch whose influence this book reflects abundantly.

While the materials covered are for the elementary student, they can be effectively employed for students on the intermediate and advanced levels where basic faults (especially where they result

in tension) require analysis and correction. Mr. Schocken has analyzed the physiological basis involved in developing technique (both left-hand and right-hand) on the violin.

Included in this book are imaginative and helpful silent exercises, excellent examples of ideas discussed in the text, and a superior analysis of the various types of bowing and tone control.

The one shortcoming of this work is the phraseology which, at times, is not conducive to easy, fluent absorption by the reader.

*Bernard Fischer, Chairman of the MTNA String Committee, is Chairman of the Department of Music Education and Instructor of violin and viola at the Cosmopolitan School of Music, Chicago.*

**SHANTIES FROM THE SEVEN SEAS**. Collected by Stan Hugill. 609 pp. New York: E. P. Dutton & Co. \$12.00. Shipboard work-songs and songs used as work-songs from the days of sail. Presents a vast range of hundreds of shanties from many nations. The collector, Stan Hugill, writes of the sea and its traditional songs on the basis of both intimate personal knowledge and thorough study of written sources. His book is an outstanding contribution to the preservation and understanding of these unforgettable work-songs of salt water.

**ROMAIN ROLLAND'S ESSAYS ON MUSIC**. Edited by David Ewen. 371 pp. New York: Dover Publications, Inc. \$1.50. Paperbound. Unabridged and unaltered republication of the selection first published in 1918. Contains 15 essays chosen from five different French books. This is the only volume of Rolland's essays available in English.

**THE MUSIC OF SPAIN**. By Gilbert Chase. 383 pp. New York: Dover Publications, Inc. \$1.85. Paperbound. A revised and enlarged version of the 1941 first edition. Examines the contributions of Spain's great composers from Arriaga to Albeniz, Granados and Joaquin Rodrigo, the Spanish elements in the works of Scarlatti and Boccherini, the develop-

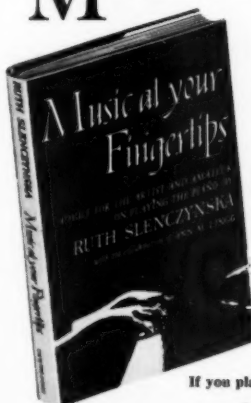
(Continued on page 28)

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(Continued from page 25)

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## RECENT RELEASES

(Continued from page 27)

ment of Latin-American music, and the  
importance of native traditions of folk-  
music, dance, and opera.

### CHORAL

Reviewed by Tom Mills

THEY SHALL RISE UP AS EAGLES.  
By Harold Clayton. SATB. A cappella.  
Cincinnati: World Library of Sacred  
Music. 65c. A fresh, new work for the  
better advanced group. Not for young  
voices. Vocal lines in soprano and tenor  
a little out of the "staying range." Fine  
approach to rhythm and text. Flourish of  
moving parts.

### UNISON

OXFORD UNIVERSITY PRESS

SLEEP, ORMONDO. (Anonymous,  
1704) Realized from the unfigured bass  
by Niso Ticiatti. 60c. An excellent train-  
ing media for solo or chorus in unison.  
As a solo setting with harpsichord, its  
note progression, range, and the restful  
attitude of word repetition makes  
SLEEP, ORMONDO an extremely beauti-  
ful program opener. A fine study in  
interpretation and mood.

Tom Mills is Associate Professor of  
Voice, University of Missouri.

## CELLO UNACCOMPANIED

EPITOME. By Charles R. Wenzel.  
New York: Whitney Blake Music Pub-  
lishers. \$1.20. Performing time: 8½  
minutes. One of the few compositions  
of this type. Prelude and fugue. Master-  
ful. Not easy.

## PIANO

Reviewed by Celia Mae Bryant  
WEINTRAUB MUSIC CO.

SONATINA FOR YOUNG PERSONS.  
Opus 40. By Robert Kurka. \$1.25. Fine  
work in contemporary style. Five parts.  
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Kurka. A series of 12 short compositions,  
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teaching material. Compositions are  
printed in pairs, 50c per pair:

"Watching Breakers" and "Conversa-  
tion at Sundown"

"Mist on the Lake" and "To the Top of  
the Mountain". Latter is a study in  
chords for the right hand which progress  
smoothly up and down the keyboard.  
Excellent for tone control and legato  
pedaling.

"Mid-Summer Day Dream" and "In a  
Cavern" Former is an interval study of  
sixths to be played smoothly with little  
change in color. Latter should represent  
a quality of mystery. *Una corda* is used  
throughout. Quite easy. Both hands play  
the same melodic line. Fine study for  
training in reading music with many  
accidentals.

"Mountaintops" and "Fields in the  
Morning" Former is splendid pedal  
study. Three-tone chords in right hand  
with octaves in left hand throughout.  
To be played *ff* expressing majestic  
character. Fine for boys. Latter should  
portray quiet mood. In ¾ meter, this  
number will be beneficial in strengthen-  
ing independence of the two hands.  
Accompaniment, consisting of second,  
third, and fourth intervals, is in left hand  
with melody in right hand until very last  
phrase when just the reverse occurs. Very  
effective.

"Prairie Snow" and "Shooting the  
Rapids" Lively number, made up of one  
four-note pattern plus repetition of a two-  
note pattern ending in a five-note pattern.  
Material continually repeated. Student  
will be able to learn and memorize very  
quickly. Fine for building facility, with  
gratifying results of brilliant effect in  
minimum of time.

"Spring Planting" and "Sparkling  
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CRADLE SONG. By Alan Shulman.  
60c. Delightful number covering the keys  
of G major, G minor, F# major, returning  
to G major. Accompaniment pattern in  
first part consists of broken chords. Each  
section changes in key, rhythm, and  
mood. General style perfectly suited to  
needs and musical taste of the student.

MARCH. By Alan Shulman. 50c. Boys  
will enjoy this. Excellent study in  
staccato playing with occasional legato  
phrases for contrast and discipline. Also  
fine study in variety of rhythmic patterns  
and dynamic contrast, ending with effec-  
tive glissando. Highly recommended.

(Continued on page 29)



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**MILLS MUSIC, INC., CATALOG OF PIANO PUBLICATIONS.** Includes the various foreign editions for which Mills is the selling agent: Joseph Williams, Ltd., Alfred Lengnick & Co., Ltd., Carisch of Milan, W. Paxton & Co., Ltd., Mills Music, Ltd., Goodwin & Tabb, Ltd., Pigott & Co., Ltd. and The Associated Board of the Royal Schools of Music. Indexed.

**PATTERN FOR YOUR CHILD'S ACHIEVEMENT.** A booklet for parents of children studying music. Produced by The Baldwin Piano Company, it discusses the place of music in this scientific world and its contribution to a child's happiness. In addition, there are practical suggestions on starting lessons, selecting a teacher, scheduling practice time and developing the parent-child-teacher relationship.

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## RECENT RELEASES

(Continued from page 28)

### ROBBINS

**MUSICAL ETUDES IN A MODERN STYLE.** Arranged by John Lane. \$1.50. One of the finest collections to keep the teen-ager interested in piano study through those problem years of junior high or high school. These etudes are specifically designed to provide practical application for technical problems through a method that will be most enjoyable to both teacher and student. They will appeal to the student since they are based upon melodies which have long been familiar American favorites, and are worthwhile to the teacher for they will improve the student's technical ability while he is going through this restless period.

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"You Are My Lucky Star" Very brilliant. Octave study for both hands. Sounds more difficult than it really is.

"In a Little Spanish Town" Study in scale-like passages and broken chords.

"Ebb Tide" Utilizes arpeggios in both hands. Very effective.

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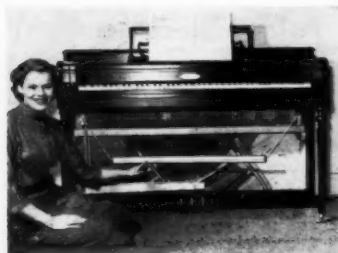
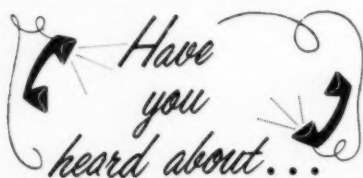
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Oregon	June 29-July 1, 1961. Portland State College, Portland
Washington	July 1961. Pacific Lutheran University, Tacoma
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Montana	July 23-28, 1961. Montana State University, Missoula
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Arizona	October 1961. University of Arizona, Tucson
Louisiana	October 1961.
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(Mrs. Simon is a Guild member in Port Arthur Texas)

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